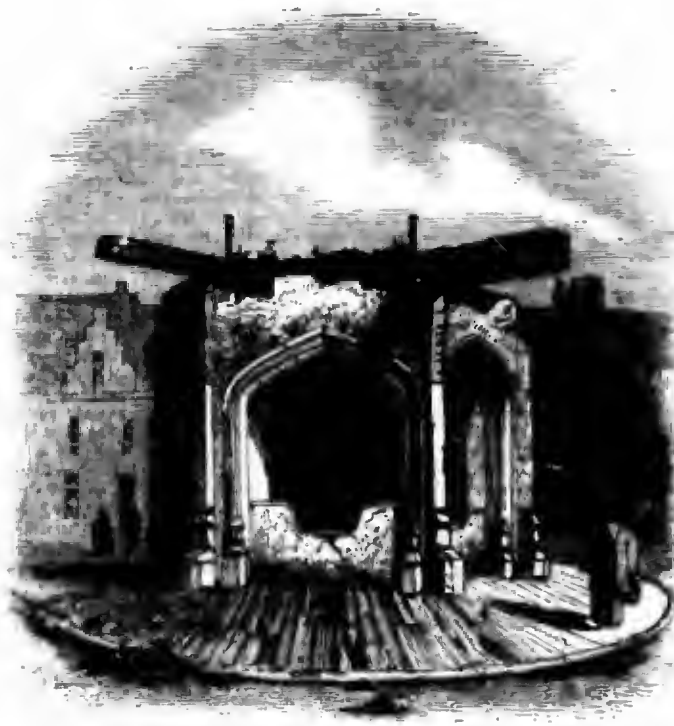


GOTHIC WELL, IN GHENT.



the election, a list of all candidates will be sent to every fellow, together with the names of fifteen recommended by the council for election. It remains to be seen whether or not the members generally approve of this plan, or even will acknowledge the right of the council to make this change, without first appealing to a general meeting.

WHY REMOVE THE STATUE?

THIS question, long ago answered, is again put, in a four-leaved pamphlet, by one who calls himself a friend of Sir Frederick Trench, and begs the public not to let themselves be bullied out of their opinion by the Academicians. If the writer really wishes an answer to his question, we advise him to look through the last volume of our journal, and if he does not find there sufficient sound reasons for its immediate displacement, we must think he has voluntarily closed his mind against conviction. Reasons for its remaining where it now stands he has none, excepting the assertion which we now unhesitatingly contradict, that the public is pleased with its position. The arch spoils the statue, the statue spoils the arch. Singly, each might be made a satisfactory public monument: together, unostentatiously encoined, they disgrace the country and harrow the feelings of every observer who has a just perception of harmony or the want of it. It is to be hoped that, after the present severe weather leaves us, not a week will be suffered to elapse before it is taken down. The western entrance to London has been disfigured through it long enough.

HEAT WITHOUT FUEL.—Important as cheap fuel may be, to be able to do without it altogether is more important still. A Hungarian chemist, perhaps a cold one too, has taken some promising steps towards making this possible. He places in contact two iron and one copper cylindrical plates, highly polished, turning on an axis at the end of a lever, with a balance weight at the other end, to keep the plates in contact, when, by means of very simple apparatus and trifling exertion, a glowing red heat may be produced in five minutes, and maintained with ease. Chalk is nothing to this.

GOTHIC WELL IN GHENT.

WE transfer from our sketch-book the annexed representation of the ancient enclosure surrounding a well, in Ghent, as an instance of the artistic skill exhibited by the old architects in treating even small and unimportant subjects. In its present state of ruin this well forms an exceedingly picturesque and curious object. It is situated in a part of the city little visited by travellers, known as the Old Citadel, where also are the remains of a very curious early church, to which we may refer on some future occasion.

MODERN WORKS AT THE BRITISH INSTITUTION.

It appears to be generally understood that there is something radically wrong in the proceedings of the British Institution; the government rests in two or three irresponsible hands; injustice is done both in the selection and the hanging; and spiteful acts, as regards sales, are complained of by artists, which are as incomprehensible by those not in the secret as they are disgraceful if true. A reform is anxiously looked for, but whence the worker of it is to come seems as yet a profound mystery: a closer and apparently more impenetrable citadel than that which he would here have to enter can scarcely be conceived. Let us suggest to the directors, that is, to the two or three (if so many) who, according to report, alone take some little part in the affairs of the institution, to begin the change themselves from within, and endeavour to bring the institution into a more healthy state.

To look for a good collection of pictures under present circumstances is vain; and it was with little surprise, therefore, that we found the exhibition, which opened on Monday last, exceedingly unsatisfactory. Many of the elder artists are absent, and the works of the younger ones show little advance. The want of reading and general knowledge, on the part of the majority of artists, is painfully apparent, and perhaps want of industry not less so. Having been once in any degree successful in the choice or treatment of a subject, they think it unnecessary, if not unwise, to tax their invention or recollection for some years to come,

and go on issuing fresh editions of the former work, with constantly diminishing effect; and it is seen that, instead of following an art, they are simply practising a knack.

A true artist is a poet, expressing fine ideas in a fine manner. The thought exhibited in a picture is the first point to be inquired into. That which has cost no thought on the part of the painter will excite none in the spectator. In proportion as the idea developed be lofty and ennobling, so will the character of the picture be high. No skill in painting, no power of execution, will compensate for want of invention, or entitle a mean thought to rank with one that is noble though less well expressed.

We must confine ourselves, at present, to mentioning briefly some of the more prominent pictures in the collection.

1. *A Mountain Road, North Wales*, by J. Linnell, is a highly elaborated landscape which possesses much excellence, and is deserving of examination.

3. *The Lovers' Walk*, F. Danby, a moonlight picture with some of those peculiar efforts over which this artist has acquired great control. Though it will not please the majority, it is a work of genius.

6. *The Holy Well*, by F. Goodall, a hackneyed subject treated with great feeling. 23. *Irish Courtship*, a larger picture by the same artist is a charming work, though it displays no advance on former works by the same able hand. The girl's face is a perfect sunbeam, gladdening all who look on it, and the contrast between the two suitors is so forcibly expressed, as to suggest a story for the picture and lead one to speculate on their future.

13. *Hutton Forge, a scene on the River Lune*, by W. Linton, is a fine bit of nature.

21. *A Venetian Letter-writer*, by J. Inskipp, represents two girls, the size of life, dictating a reply to a scribe, and notwithstanding that the costume scarcely bears out the title, has high qualities as a picture. 53. *Spring-tide*, and 239. *Fruit-girl*, both by the same painter, will not be passed unnoticed. The directors have not treated Mr. Inskipp well. They ought to make much of him.

30. *Market-place, Coumances*, the only picture exhibited by D. Roberts, R.A., though very charming, is scarcely up to this excellent artist's own mark.